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KERAMIC STUDIO SUPPLEMENT

SYRACUSE, NEW YORK, MARCH 1915

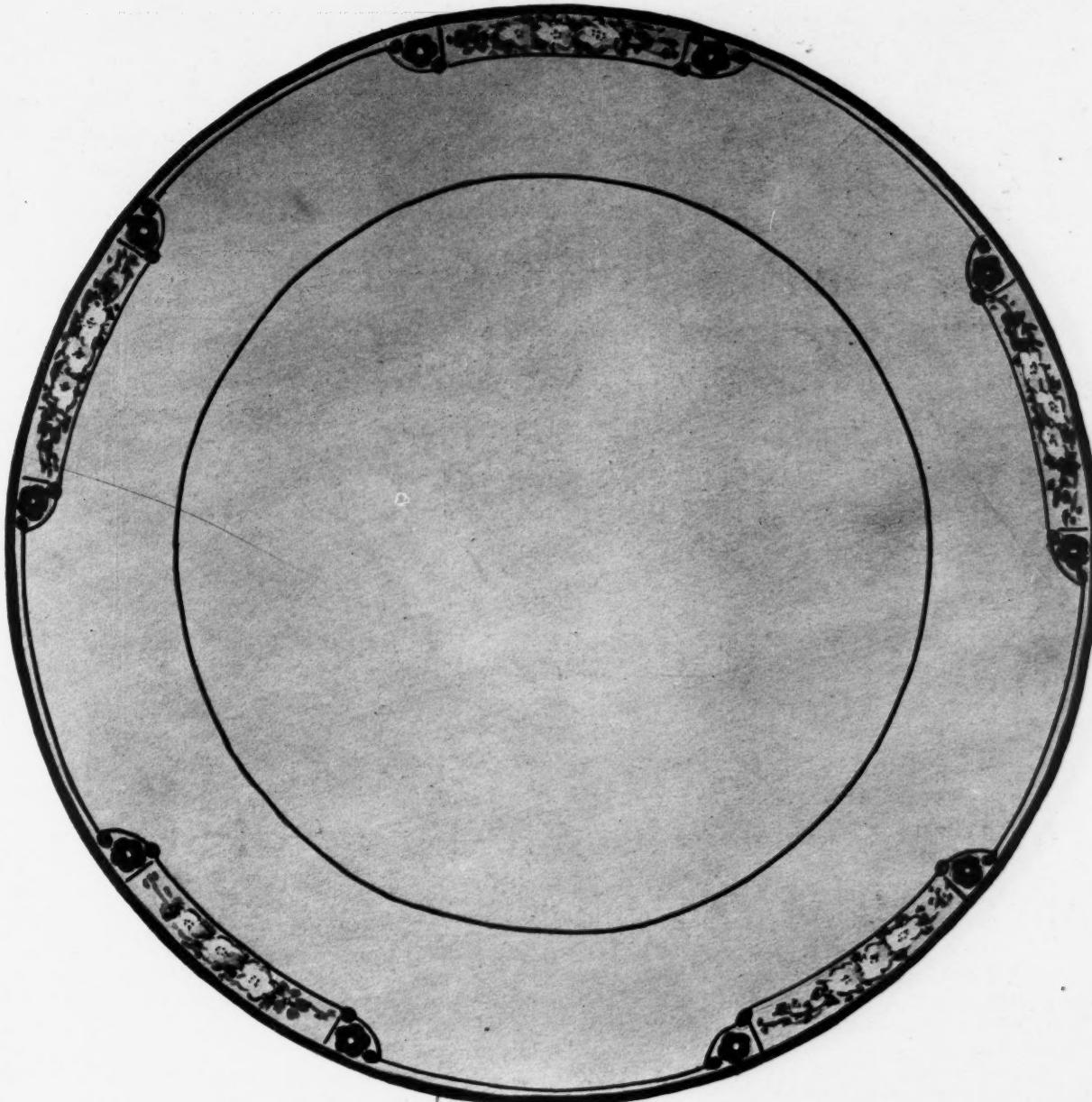
WATER LILY FOR VASE (Page 3)

Jeanne M. Stewart

AFTER sketching design in India ink pad in the sky with Turquoise Green, shading into Ivory Yellow towards water line. Wipe out the flowers, painting in the shadows with Grey and Ivory Yellow in more delicate ones and Brown Green and Egg Yellow in stronger ones. Stamens of flowers in Egg Yellow and Yellow Red. The leaves should be dark in tone,

using Yellow Green, Shading Green and Brown Green, with Wood Brown on turned over parts. For water use Ivory Yellow, Turquoise Green, Shading Green, Lemon Yellow. Banding Blue and Ruby Purple, a combination of the last two being used in sea weed effect. High lights are wiped out while tone is still quite wet.

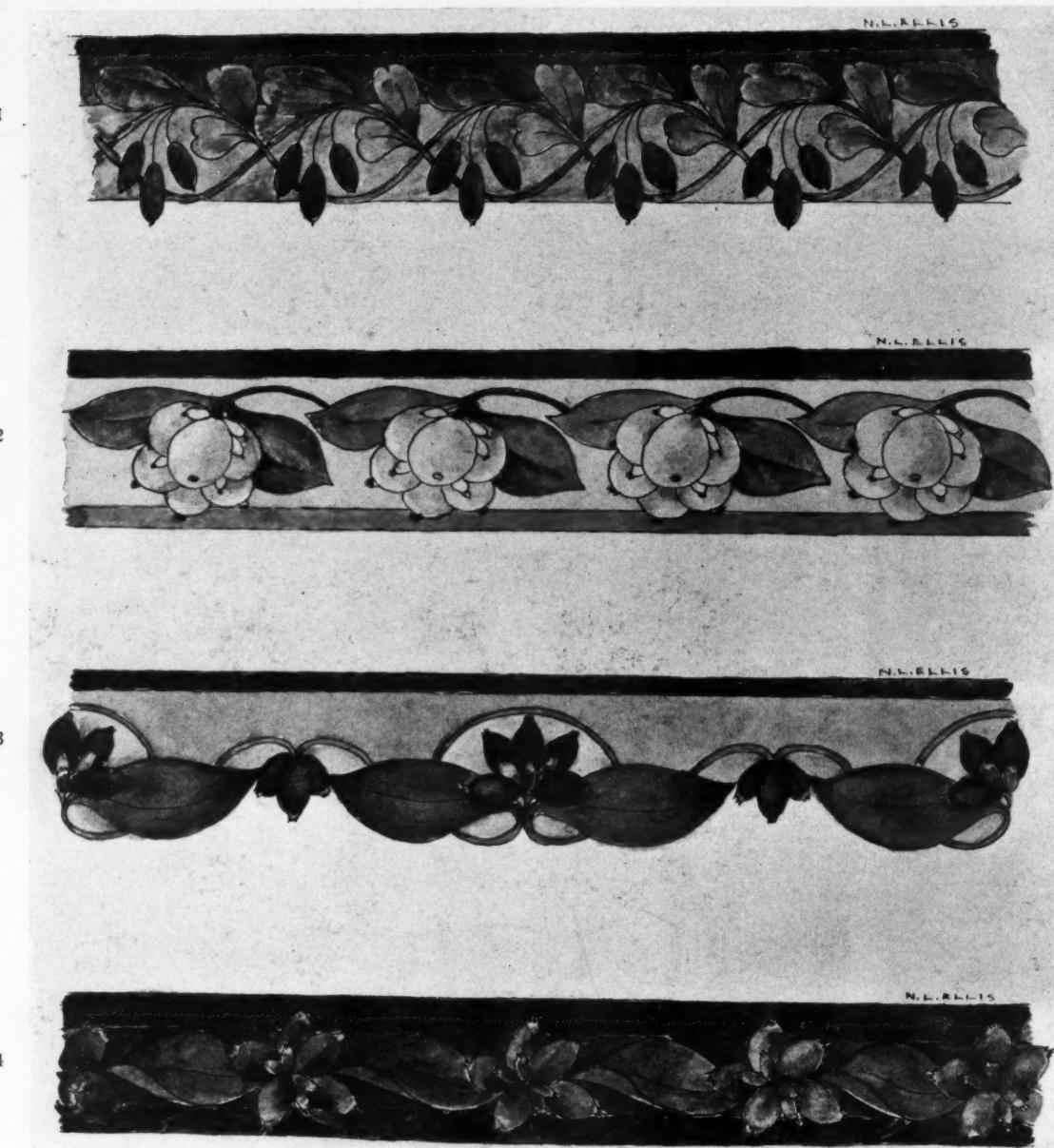
In second painting proceed as in first, adding detail. The underside of outer petals of flowers are shaded in greens.



PLATE, FORGET-ME-NOT—ALBERT W. HECKMAN

Use Green Gold for all bands and conventional flowers. The background tint is a very thin Light Green. For-get-me-nots are in natural colors. Use Deep Blue Green, Peach Blossom, Banding Blue and Violet for flowers, and Yellow Green, Shading Green and Pearl Grey for leaves and stems.

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BORDERS—N. L. ELLIS

NO. 1. Outline in Black. Dark band at the top is Gold. Leaves are painted with Apple Green, a little Dark Grey and a touch of Violet. Stems are Dark Grey, a little Violet and Blood Red. Berries are Carnation and a little Yellow Red. Dark background is Dark Brown and a little Violet. Light background is Albert Yellow and a little Dark Grey applied quite thin.

No. 2. Outline in Black. Dark border is Gold. Leaves and lower band painted with Apple Green, a little Violet and a little Dark Grey. Add a little Brown Green to this for the stems. Berries are white shaded with a thin wash of Apple Green and Dark Grey. Background Deep Blue Green and

Turquoise.

Nos. 3 and 4. Outline Black. Dark bands are Gold. Light part of leaves are painted with Apple Green, Yellow Green, Dark Grey and a little Violet, with Brown Green added for the shading. Stems are Dark Grey and a little Dark Brown. Dark berries are Carnation with Blood Red added for shading. Light berries are Albert Yellow shaded with Yellow Brown. All berries are tipped with Copenhagen Blue and a little Banding Blue. Light background back of Berries is Yellow Brown. Dark background is No. 3 in Dark Grey and a little Violet and a little Dark Grey. Background in No. 4 is Dark Brown, a little Yellow Brown and Violet.



WATER LILY FOR VASE
JEANNE M. STEWART
(Treatment page 1)

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HONEY JAR (Page 5)

Madge L. Gibbons

OIL the green toned panels and dust with Dove Grey. Paint the dark grey tone with Green Gold. The outline need not be used. Paint the flowers a very thin wash of Blood Red (it should be a very delicate pink), use a little Rose or Pink with it for shading; centers are Yellow for Painting, shaded with Yellow Brown; stamens are Yellow Brown and a little Yellow Red; leaves are Apple Green and a little Albert Yellow; dark leaves under flowers, add Brown Green and a little Violet; stems are Brown Green and a little Violet; shadows, Blood Red, Violet; background is a thin wash of Yellow for the lightest tones and shade into Yellow Brown, Violet and Apple Green.

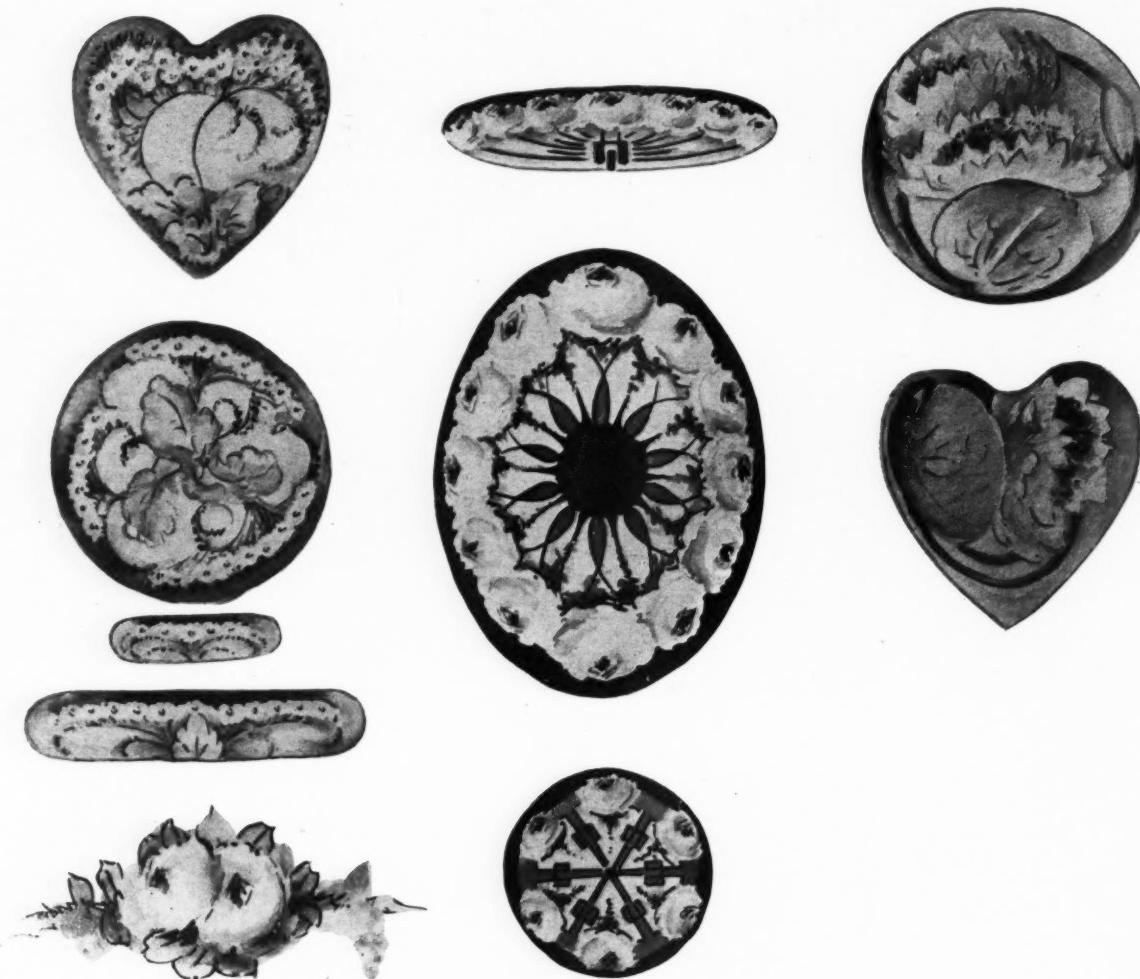
Second Fire—Retouch gold. Strengthen flowers with same colors as in first fire where it is necessary. Use Rose in-

stead of Blood Red for the flowers. Paint lower part of jar with Pearl Grey and a little Albert Yellow.

SALT AND PEPPER SHAKER (Page 5)

Madge L. Gibbons

ROSES are painted with a very thin wash of Rose or Pink for the lights and used a little heavier for the shading. Light leaves are Apple Green and a little Yellow, and for the darker ones add a little Shading Green and Brown Green; background is shaded from a pale yellow, using Albert Yellow, a little Yellow Brown and Deep Blue Green and Copenhagen Blue; shadows are Banding Blue, also touches of Blood Red and Violet. The dark conventional design and band at the top is Roman Gold with a touch of Blood Red and a little Ruby at the top of the buds. The grey tone around the design is Apple Green and a little Albert Yellow.

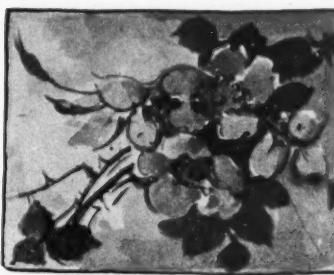
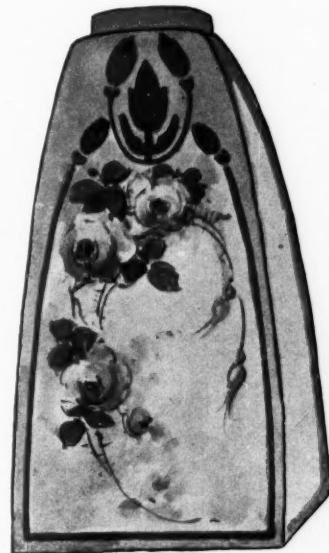
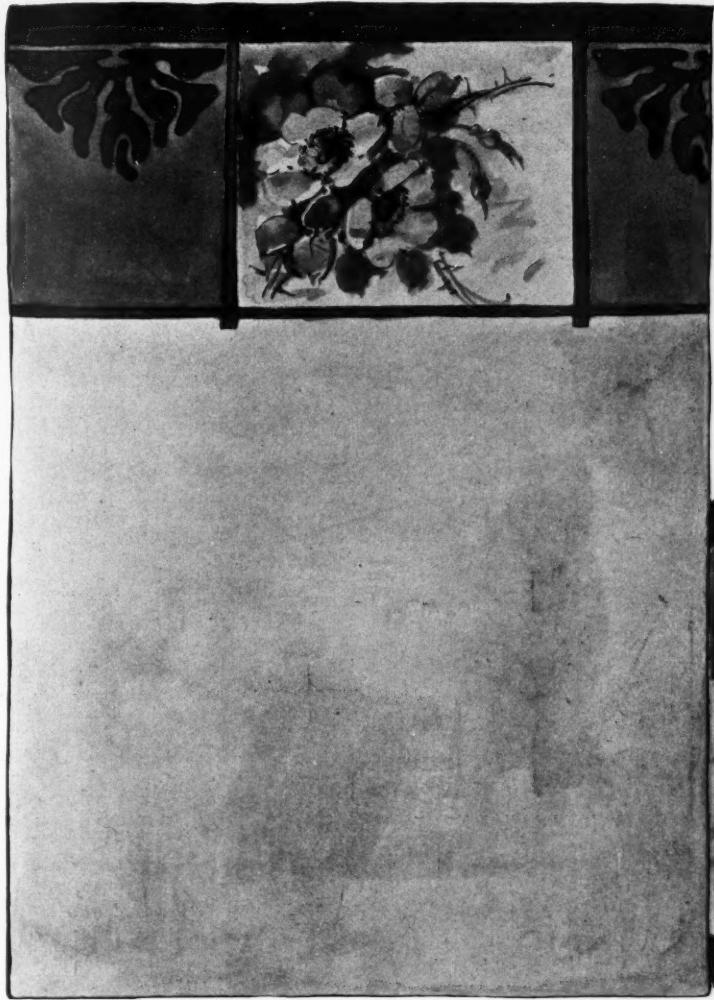


PINS AND BUCKLES—EDITH ALMA ROSS

FOR the four pins at the left hand side paint flowers in Yellow with a touch of Yellow Brown and a little Yellow Red for the centers; stems are Brown Green, Yellow and a little Violet; leaves are Apple Green, a little Brown Green and a touch of Yellow Red. Dark tone around edge may be Gold or a wash of Brown Green, Dark or Hair Brown and a little Yellow Red. The rose panels may be painted in the same tones or in Pink and Gold, using pink for the flowers and stems

and dark tones in Gold, and for the grey tones between lines in the two lower ones use Yellow Brown, a little Dark Grey and a touch of Yellow Red.

Water Lily design. Flowers are left white, outline with Blood Red shaded with Rose, and for dark centers add Blood Red; leaves, Apple Green, Brown Green and Dark Grey; stems are Brown Green and a little Violet; background Albert Yellow shaded into Dark Grey with a little Blood Red.



HONEY JAR AND SALT AND PEPPER, WILD ROSE MOTIF—MADGE L. GIBBONS

KERAMIC STUDIO SUPPLEMENT

PANELS (Supplement)

E. A. McGaughy

FIRST—Paint wide band in Copenhagen Grey, background of panels in Lemon Yellow, dusted with Ivory Glaze. Pink roses and buds are done in Peach Blossom with deeper touches of American Beauty. Leaves are Yellow Green, Lemon Yellow, Shading and Dark Green, shadow leaves Copenhagen Blue.

Second—Paint wide band in Chrome Water Green, background of panel in Lemon Yellow and Brown Green and Lemon Yellow; back of daisies dust with Ivory Glaze. Shadow colors of daisies are Lemon Yellow and Brown Green and Yellow Brown. Accent light side of flowers with touches of white Enamel. Centers are Lemon Yellow, Yellow Brown and touches of Sepia.

Third—Paint wide band Copenhagen Grey, narrow band in Violet No. 2; background in Ivory with Yellow Brown back of flowers. Asters in deep Blue Green, Violet and Royal Purple. Use white enamel for high lights and Warm Green for leaves.

Four—Paint wide band with Grey Green and narrow lines

with Olive Green; background of panel Grey Green and Ivory Glaze. Blossoms are in Peach Blossom with shadows of the same and Grey Green and Copenhagen Blue; leaves Lemon Yellow and Yellow Green, Olive Green and Copenhagen Blue; centers of blossoms Yellow and Yellow Brown and Brown Green. Retouch all panels in same colors as first painting and use White Gold with cool colorings and Roman Gold with warmer coloring.

EGYPTIAN VASE, BOX AND BOWL (Supplement)

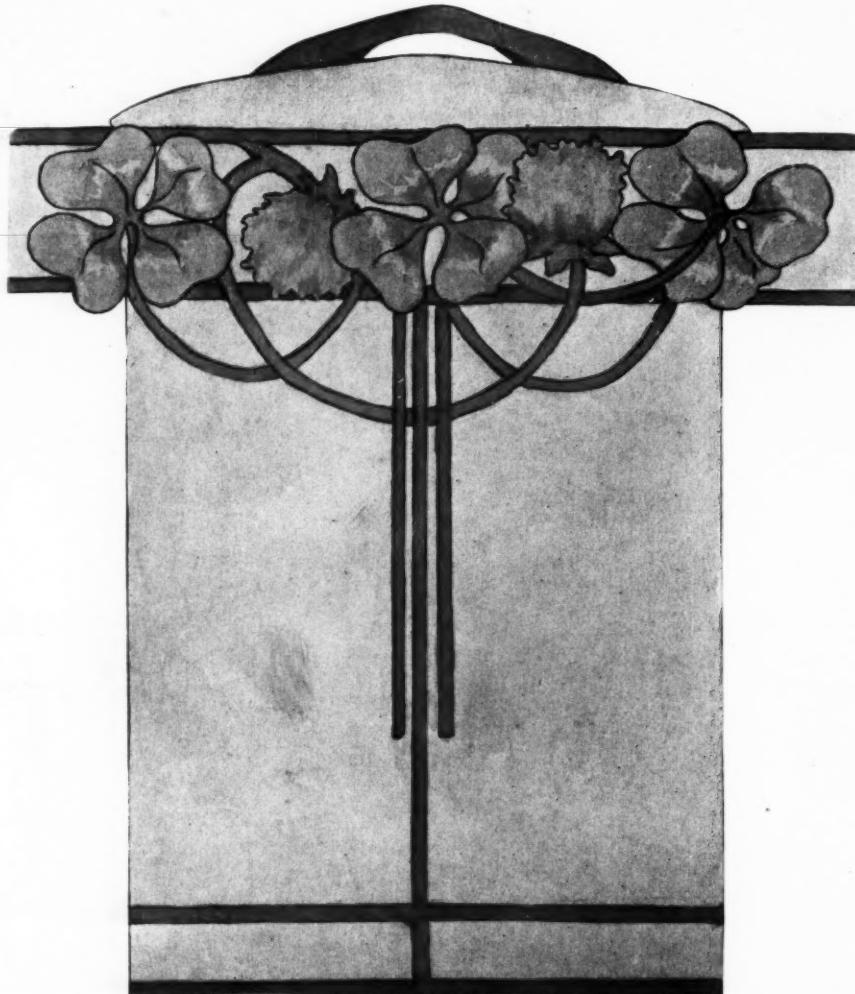
Albert W. Heckman

TRANSFER the vase design to the piece to be decorated and outline with Black. Fire and then tint the whole vase a delicate yellow. Fire it and then paint in all the gold parts. The black parts are dusted on.

BOX AND BOWL

Tint the piece to be decorated with Albert Yellow. Keep this tint very light.

Second Fire—Paint in all the gold parts with Roman Gold. Keep the edges clean cut, especially where there is no outline. Dust on the black parts and fire.



JAM JAR, CLOVER MOTIF—MILDRED D. KELSEY

OUTLINE design with Dark Grey and a little Blood Red. Flowers are painted with a very thin wash of Blood Red and shaded with a heavier wash of the same. Leaves are Apple Green, a little Yellow Brown and Brown Green and used heavier for the shading with a little Dark Grey added.

Stems are Apple Green, a little Yellow Green and Dark Grey.

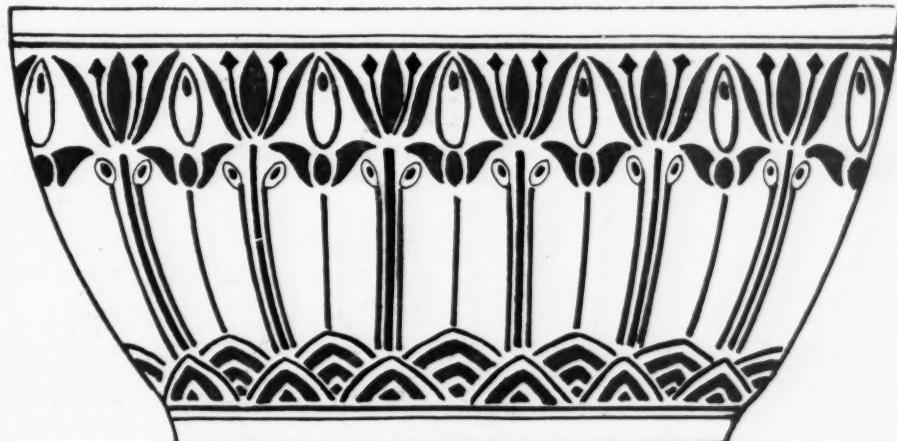
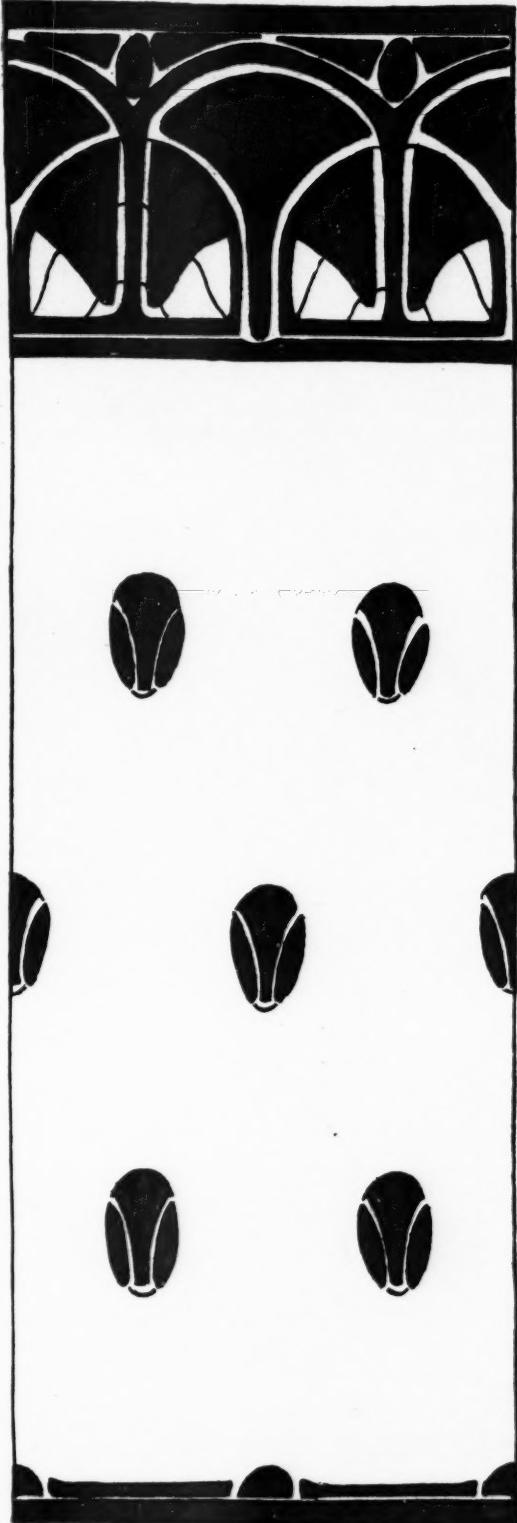
Second Fire—Oil over entire surface except the design and dust with 1 part Pearl Grey, 1 part Ivory Glaze and a little Albert Yellow. Retouch the design if necessary with same colors as in first fire.

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EGYPTIAN VASE AND BOWL—A. W. HECKMAN

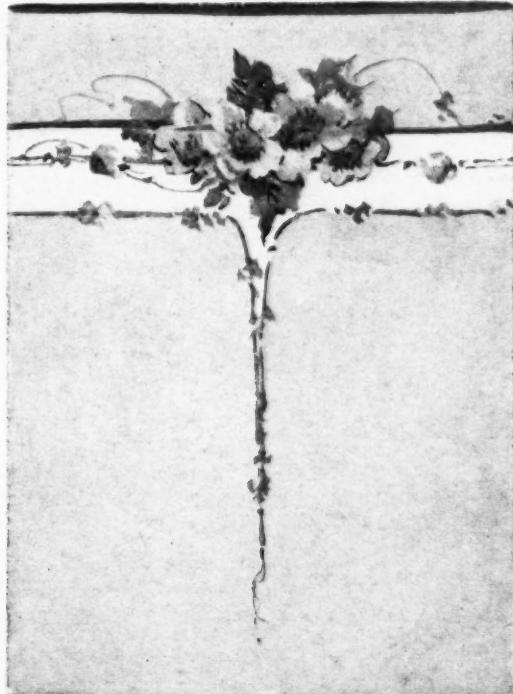
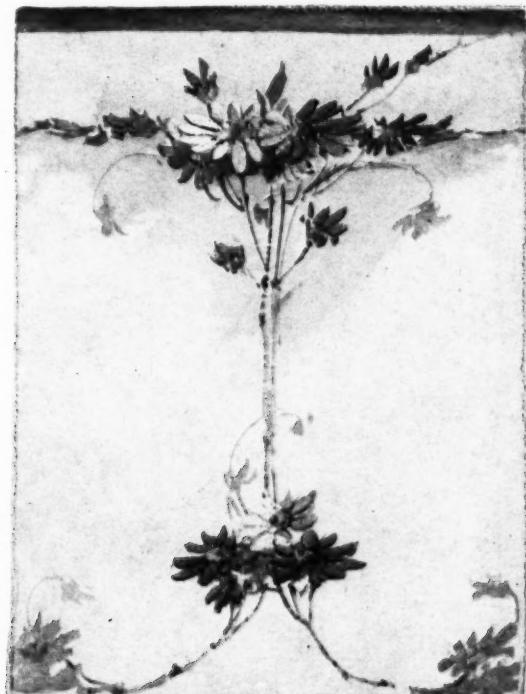
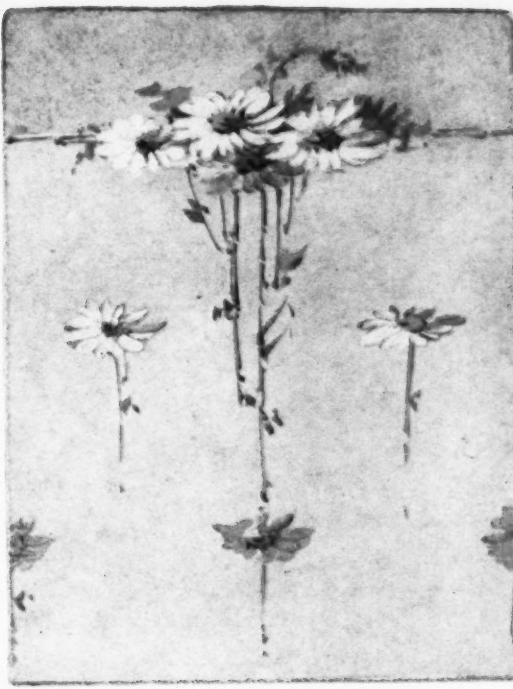
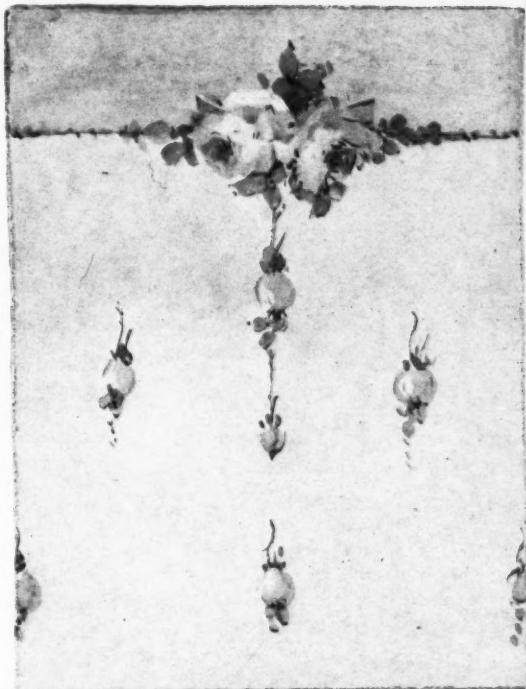
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FOUR PANELS IN ROSES AND DAISIES—MRS. F. C. McGAUGHEY

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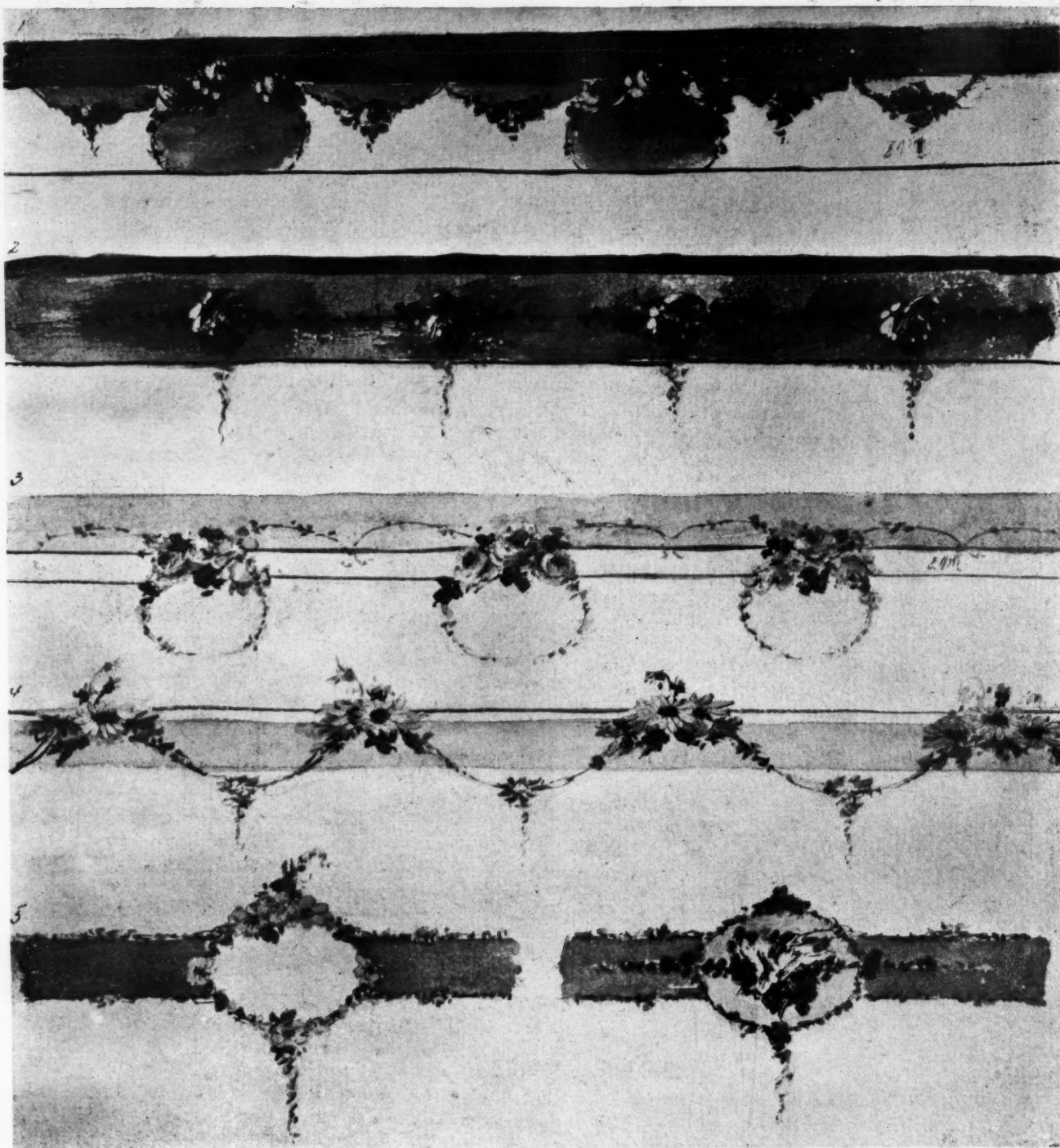


PLATYCODON GRANDIFLORUM—JESSIE M. BARD

PAINT the flowers with Banding Blue, Baby Blue mixed with very little Copenhagen Blue. Use Silver Yellow for centres grayed slightly with Violet. Paint the leaves and stems Grey Green. For the background use Pearl Grey with

a little Copenhagen Blue. Second Fire. Strengthen the leaves. Outline and put dark shadows in the flowers with Copenhagen Blue.

KERAMIC STUDIO SUPPLEMENT



BORDERS—MRS. F. C. McGAUGHEY

NO. 1—Lemon or Ivory Yellow. Lines Olive Green. Roses Lemon and Albert Yellow, Yellow Brown and touches of Yellow Red Brown and Green in shadows.

No. 2—Same color scheme as No. 1 except Sepia stems and lines Copenhagen Blue shadows.

No. 3—Roses, Peach Blossom, shadows Grey and Lemon Yellow, Olive Green. Leaves Yellow Green and Olive and bands Copenhagen Grey. Shadow leaves and lines Copenhagen Blue.

No. 4—Asters Deep Blue Green. Banding Blue and Royal Purple. Leaves Brown Green and Yellow Brown.

Band Copenhagen Grey with touch of Violet and bands Royal Purple or Violet No. 2.

No. 5—Forget-me-nots, Deep Blue Green and Copenhagen Blue. Leaves Lemon Yellow, Yellow Green and Olive Green. Band Ivory. Shadow leaves and stems Copenhagen Blue. White roses Lemon Yellow, Albert Yellow and shadows of Lemon Yellow and Dark Green or Violet. Band Grey Green. Leaves Yellow Green, Shading Green and Olive Green. Background in panel Lemon Yellow, Chrome Water Green and Rose. With the yellow roses, gold bands and lines are effective and with the greys, lavenders and greens, white or green Gold.

